

CLAUD COCKBURN: *I, Claud*... 454pp. Penguin Books. 7s. 6d.
JACK HOUSE: *Pavement in the Sun*. 243pp. Hutchinson. 35s.

The three instalments of Claud Cockburn's autobiography which appeared between 1956 and 1961 are brought up to date in an attractive Penguin which, it goes without saying, is something more than the "wildly funny retrospect of five decades" megaphone from the front cover. Mr. Cockburn is almost alone among modern British journalists in riding his seriousness on to light a rein that he can be amusing and disquieting in the same breath. Though Malcolm Muggeridge is probably the nearest to a fellow spirit they differ in one essential. Mr. Cockburn takes an equally disenchanted view of the antics of collective humanity and of the power of journalists to influence the brutal processes of history, yet he never abandons hope. He keeps trying to lend a hand in the messy old world; he is never likely to try to get to heaven out of it all and take off into a monastery, with or without a camera team.

But anyone seeking his exact opposite among contemporary professionals need look no farther than Jack House, whose *Pavement in the Sun* traces a parallel career that seems more than a world away. There may be those who suppose that ending up in *Private Eye*, reckoned as a serious activity, may not be all that different from ending up in "Round Britain Quiz". Both Mr. Cockburn and Mr. House would disagree with this view profoundly, and they would be right. Mr. House, whose career has been based mostly on Glasgow, dedicates himself so strenuously to the sunny side that his book achieves the flavour and consistency of sweet porridge. He warns us at the start that he does not intend to take us very deeply into his private life since that is his own affair and nobody else's. A perfectly dignified and honourable attitude, though rather discouraging to the readers of an autobiography. Nor does it prevent Mr. House's book from being infinitely more glib than Mr. Cockburn's. Thirteen full-page photographs, all featuring Mr.

House in one professional activity or another, might be thought a shade excessive in a leading actor or world statesman, let alone a jolly journalist of such understandably small pretensions.

DAILY ROUND

A. R. MILLS: *The Halls of Ravenswood*. More Pages from the Journals of Emily and Ellen Hall. 200pp. Frederick Muller. 30s.

This continuation of *Two Victorian Girls* reviewed in these pages on March 24 last year carries the stories of the two diarists on from 1848 to 1858. As before, the book is a précis, not a straight reprint of the text, which is of far too leisurely and voluminous a nature for any other kind of treatment. It is thus, in effect, a sort of Victorian "Mrs. Dale's Diary", but though it has its longeurs it also has its fascinations: Tennyson horrifies by sitting on a bed smoking a short pipe and drinking gin-and-water; the Academy is sedulously inspected and, in 1850, it is observed that Millais's "Christ in the Carpenter's Shop" comes a bad second to Delacroix's monstrous presentment (now safely interred in the Art Gallery at the corner of Cromwell and the corpse of Charles I); Napoleon III's mistress, Miss Howard, tumbles off her horse, loses her front teeth, writes inconspicuously to the Prince-President to resign her situation, dashes back to England to procure the best dentures money can buy, then demands her job again; and so forth.

It is interesting to see that the suggestion made by our reviewer in discussing the earlier volume, to the effect that Emily Hall's mentor, the Rev. Mr. Shore, was not only the father of that admirable diarist, Emily Shure, but was also by no means so black as he was there painted, has now tacitly been accepted by the editor in his introduction, though he refrains from giving us credit for making it.

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SHACKLES OF FREEDOM

JAN YOOBS: *The Gypsies*. 250pp. Allen and Unwin. 30s.

Sometimes not often a spark of something vestigially recognizable shines from a hippy eye, and the tunnels of Piccadilly or the Village are illuminated. It is not humour, for hippies seldom aspire to that. It is not exactly defiance, for the numb assurance of the hippie movement does not seem to entail challenge or response. It is not even withdrawal, unless of the adolescent sort that goes with grumps and over-acted lack of interest over the cornflakes. It is a faint touch of the gypsy. Denied the actual experience of LSD, or the scarcely less heavily addiction of signing round-robin letters to *The Times* about subjects we don't understand, most of us probably view the hippies with a distrust that is reluctantly tinged with envy. They do look ghastly, but they have an air of animal, or even electronic, liberty. They make their own harmonies. They come and they go, they sit where they please, they make faces at policemen, they don't care if you stare. They are relieved of the obligation to wash or shave, and they seem to constitute some cabalistic sub-society of their own, probably with secret signs and druidical ritual.

In all these ways they suggest to the casual observer that old ideal of an earlier Bohemia, the wandering gypsy; and it is possible to conclude, when the light is right and the more unprepossessing of the exhibitionists have heaved themselves momentarily off Eros, that perhaps the gypsy values are triumphing after all—or even, as the Nazis would probably have it, that somewhere in San Francisco a beatnik Petulengro coordinates protesters everywhere, Amsterdam to Sydney, reducing the proud capitals of the earth to hallucinatory experiences.

In fact nobody would be more astonished by the spectacle of Piccadilly today than one of your old-school well-bred gypsies—an unprincipled anarchist outside, perhaps, but a staunch and approving traditionalist within. The pot generation does share with the gypsies a sideline attitude, as though nothing that happens to the world at large directly applies to its own members; and the gypsy's notorious unconcern for the rights of the rest of us, expressed so dimly in the litter of the roadside camps, is akin in the hippies' arrogant disregard of all other susceptibilities. But there the resemblance ends. The hippie movement is sustained by loyalties of the haziest kind. The gypsies are a people disciplined down the generations by a rigid code of conduct, often harsh, sometimes puritanical, and ordering every aspect of nomadic life. The hippies think they have found a

philosophy, but the gypsies are a permanent *modus vivendi*. Still, the extensions of gypsy life—their effrontery, their tendency to live perpetually behind a veil of evasion, their brilliant momentary flashes of wit and their inescapable influence of tradition, blazoned up with a blare of electric light and an elaborate set of robes of exile.

The periscope is catching a besetting fault of writers about gypsies: their tendency to write with fiction, stylized writing. Mr. Yoobs is on his most at this irritating habit, but however it blisters the reader, *Gypsies* is a noble evocation of travel in the grand manner—the days before home-grown gypsies gave way to Mercedes, Cadillacs, and Austin Princesses. Hippies may well run a third eye through Hubbs. It will not do much, but it shows how essentially a conformist movement depends on conformity. There are few people in the world who are not up from Escher: for the gypsies everywhere, like so many of the grotesques, are bound more by their freedom than most of the poor shackled serfs outside.

MIGRANT JOCKEY

EDGAR BRITT as told to GERALD PYNT: *Post Haste*. 175pp. Mollat.

Racegoers will remember Edgar Britt as the first of the postwar generation of Australian jockeys to seek his fortune in this country. The public was soon able to appreciate his talents, as did the trainers and owners who employed him. He rode his fair share of big winners in the fifteen years in which he was active in this country and he made a reputation in contradistinction to most of his compatriots as a vigorous if rather inelegant horseman; like them, however, he was a fine judge of pace.

In this little book he describes his upbringing and early training in Australia as well as his early racing experiences in India where he ended the war as a captain in the British Lancers and personal A.D.C. to the Maharajah, for whom he rode as a stable jockey. This high military rank enabled him to get to England in April, 1945, and to participate in his employer's unsuccessful attempt to emulate the Agn Klunn

While there is not much to say about British racing since war, the author's comments on the Maharajah's classic in Australia and India are interesting and novel. An ambitious jockey who seeks the help of an old-fashioned trainer to gain success is a non-trivial may find the photographer's text and learn what the jockey when used it. It may also be said that the lack of cautionary tales about fellow jockeys in three continents all of which they will entirely

TRAVELS OF AN ANTI-FASCIST

JOYCE LUSSU: *Fronte e Frontiere*. 144pp. Bantam. L.1,200.

This book begins in 1938. The author is a daughter of the well-known anti-Fascist Salvadori family. She spent her youngest years in exile, but studied philosophy at Heidelberg and literature at the Sorbonne. Her languages and general culture were to serve her almost as much as her spontaneous singleness of purpose.

When she returned to Europe from Africa in 1938 she was already a marked person. Her passport had been confiscated by the Italian authorities. She therefore landed clandestinely in France to join her associates in the Giustizia e Libertà movement—and in particular, the sensational anti-Fascist leader from Sardinia, Emilio Lussu. In spite of Lussu's feeling that his way of life precluded family commitments she joined her destiny with his. Not long afterwards war came, France was occupied by the Germans and the Italian *ungrateful* settled in Pétain's France—Nîmes to the region of Toulouse, Amendola to Marseilles, Nenni to the Pyrenees, Saragat to the Ardeche. Joyce Lussu underwent every kind of peregrination to war-torn Europe, sometimes with Emilio Lussu, sometimes alone. Her book is a saga of elandine life.

The reader need expect no heroics: the story is told in the most unassuming, easy style. It is thought to be the most natural thing in the world to pay a visit from France to England, to be trained at a parachute camp in secret service work, make a new clandestine landing in France, set up an office for forging passports and identity cards, take the elderly Jewish anti-

Fascists Emmutuele Salvadori and his wife across France to Geneva, be interrogated by the Gestapo, the French collaborationist authorities and the Italians.

Her adventures were quite outstanding in a period when there were many brave individualists but far more herdlike collaborators. When she got to Italy at last she was confronted with the German occupation. In view of that disaster she volunteered to act as a liaison officer between the clandestine Italian movement in the north and the Allied

forces in the south. This involved crossing the German-Italian border in the height of battle only to be characteristic distrust on the Italian side. She was ready to own her own alone, but the Allies proved her with a guide. Many of her friends and associates now occupy high places in Italian politics and one is the President of the Republic. Their handling of the only less than her own. This can be read as a classic of the resistance. Others will read it as an adventure story of the highest order.

DUNKIRK SPIRIT

ANTHONY HERN: *The Seaside Holiday*. The History of the Seaside Resort. 209pp. Cresset Press. 35s.

It is an unlikely coincidence that this book should cover much the same ground as Mr. Kenneth Lindley's *Constitution*, which was noticed in these pages as recently as June 15. Mr. Lindley's book, moreover, is far the better organized of the two, though the more sombre conclusions reached by both writers are similar. While, however, Mr. Lindley offers a number of reasonably constructive suggestions for the amelioration of the plight of the English seaside resort, Mr. Hern is frankly nihilistic. On the spoliation of the West Country, for example, he paints a gloomy picture of the English middle classes, having reached their own ultimate "Thule", turning to face their class foe.

Here, in Cornwall, in Cornwall, in Cornwall, they stand, teeth bared, generally, politely but determinedly ready to defend their turf against translator, radio, cream cartons, against the bottles of beer, against the and, H.P. sauce and coffee. They'll not win, of course, doomed, caught between the Westcountrymen and the Americans would call it the sun salutes, against the of the new masses, against the acquisitive, moving ever forward the tempo of new freedom and ambitions. This, which incidentally is ample of Mr. Hern's manner. Indications that he does not cheerfully lead.

EMPEROR OF THE ENLIGHTENMENT

JOAN WANDRUSZKA: *Leopold II*. Vol. I (1747-1780). 450pp. Vol. II (1780-1792). 457pp. Vienna: Herold. 224 Sch. each.

1780 an Austrian historian could have been surprised to find the abundance of historical sources on the reign of Maria Theresa, the lack of any serious study of the reign of Joseph II. He was introduced to the monumental two-volume work by the young Russian historian Paul von Mitrofanov, then, one-volume biographies of the "revolutionary Emperor" appeared in English. German appeared in French, each adding slightly to the documentary evidence used by Mitrofanov. And there have been a number of studies on the ideological inspiration of "Josephinism" on particular aspects of Joseph's reign, especially the ecclesiastical reorganization.

About half a century after the publication of Mitrofanov's study, a student of Austrian history was bound to be struck by the relative abundance of works on Joseph II, contrasted to the almost total absence of serious work on the reign of his brother and successor, Leopold II. Mitrofanov's own work on Leopold remained an untranslated manuscript. There were a handful of dissertations and articles on his reign in Tuscany and his policy towards revolutionary France. In the 1920s, however, he was disposed of as the cautious ruler who reversed some of his brother's policies because of the danger they had aroused, and who had taken the necessary measures to counter the influence of the French Revolution.

Only during the past few years have we seen the publication of research which has revealed the inadequacy of the traditional Leopold image. Deeper investigation into the Austrian "Conspiracy" brought to light a close link between Leopold and many of the politically active members of the Habsburg Dominions. He had been entrusted with confidential political assignments by him, most of them expressed enthusiastically for his policies and what they had done for his aims. The political assignments were part of a determined effort to overcome the formidable aristocratic revolt pro-

voked by Joseph II, which threatened the power and position of the monarchy and all the major achievements of the last two reigns. In fact, Leopold was pursuing a subtle class policy, instinctively encouraging the political aspirations and activity of the non-privileged in town and country, in order to cool the ardour of the aristocratic opposition and to keep open the door to further enlightenment, especially agrarian reforms. He allowed the Estates to assemble in their provincial diets, but encouraged the towns and the peasants to demand representation in the diets and to submit their own *gravamina* alongside those of the privileged orders. The progress of the French Revolution did not frighten him away from this policy. On the contrary, he believed, as the British ambassador reported from Vienna in October, 1791,

that the dangerous contagion of French Reform can hardly be averted or at least that the fatal progress of that levelling spirit cannot be so effectively circumvented as by new modelling the Constitution of several of the countries which belong to his dominions by voluntary concessions on the part of the Sovereign.

Professor Adam Wandruszka has now written the full-length biography which will enable historians to study as a whole the life of this most intelligent and fascinating ruler of the House of Habsburg-Lorraine. Inevitably, most of half the work is concerned with Leopold's government in Tuscany, where he ruled for twenty-five years before his final two years as ruler of the Habsburg Dominions and as Holy Roman Emperor. Inevitably, too, the detail concerning his Tuscan government is of little more than local significance. But Professor Wandruszka demonstrates convincingly the broad continuity of Leopold's Tuscan and Austrian policies. The former served as models for many of

the latter, and therefore provide invaluable clues where the latter remained incomplete because of Leopold's premature death. A consistent view of political philosophy and governmental theories links the constitutional project for Tuscany (1779)—abandoned, we now learn, because of Joseph's insistence on the future incorporation of Tuscany in the Habsburg Dominions—with the intended reforms of the constitutions of Hungary, Styria and Bohemia (1791 and 1792). The reorganization of the police in the Habsburg Dominions, which entailed the virtual disintegration of the Josephinian secret police, consisted in fact in the introduction into Austria of the Tuscan police organization to which was attached an embryo public health service for the poorer sections of the population. The policy of disarmament and permanent neutrality for Tuscany was a pointer to the consistently peaceful policy of Leopold as ruler of the Habsburg Dominions, which included *approchement* with Prussia, the termination of the war against Turkey without annexation, the recognition of the Polish Constitution of May, 1791, and the successful determination to keep out of any interventionist adventures against revolutionary France. Leopold was, indeed, the only eighteenth-century ruler whose foreign policy was wholly in accordance with the Enlightenment's rejection of dynastic territorial expansion.

There is much emphasis in Professor Wandruszka's biography on Leopold's constitutional principles. In this respect, the new Leopold image will, presumably, meet with some scepticism. A constitutionalist Habsburg in the "age of absolutism" does seem an improbable phenomenon. Professor Wandruszka certainly proves his point that the constitutional project for Tuscany was seriously intended for practical application. But he does not make sufficiently clear what kind of constitutional monarchy Leopold envisaged and was prepared to inaugurate. The phrase "constitutional monarchy" contains an ambiguity which is

always in need of clarification. Leopold was prepared to consult representative assemblies on all major legislation, and he wanted these assemblies to be representative, in some measure at least, of all social classes. No doubt, he would have been prepared to amend legislation in the light of these consultations. But there is no evidence whatever that he was prepared to yield the governmental initiative to a "sovereign" assembly. In a province like Belgium, where all classes were beginning to aspire to popular sovereignty and to seize the political initiative, his constitutional policy was cautious in the extreme. Leopold valued, and took considerable pains to secure, the support of public opinion against the opposition of vested interests, but he was unwilling to tolerate public criticism of his own considered policies. Even if we conclude, however, that Leopold meant by "constitution" the semblance rather than the reality of self-government, his constitutionalism still seems far in advance of the political wisdom of his fellow sovereigns: far in advance especially of his elder brother's prickly autocracy. It was a most promising formula for the achievement of controversial reforms contested by the powerful privileged orders and the upper echelons of the bureaucracy.

In general, Professor Wandruszka has made very effective use of the source-based secondary literature on Leopoldine policies, and offers the reader much information that has hitherto been difficult of access. There is, however, a tendency to rely too uncritically on these authorities. The unqualified acceptance, for instance, of Sigmund Adler's view of Sonnenfels as "not only the theoretician but the architect of the Police State" should not pass without protest, as it is the reverse of the historical truth.

The most distinguished feature of this new biography is that the author has himself contributed a most impressive range of hitherto unknown or unused original sources. Published here for the first time are extracts from Leopold's extensive travel

journals, many of which had to be deciphered from a secret code. They reveal Leopold as a most jaundiced and bitter critic of his own family, even of his mother Maria Theresa, whose failings due to advancing age were mercilessly noted. Professor Wandruszka is also the first historian to have made wide use of Count Karl Zinzendorf's diary, no less difficult to decipher than Leopold's handwriting. He shows—what previously published short extracts have already indicated—that this is an historical source of the first importance and interest, deserving publication in extenso. The material on Leopold's Tuscan government in the Prague archives was discovered too late to be fully used here, but it seems unlikely that further study of it will invalidate any substantial section of this biography.

Professor Wandruszka's *Leopold II* will assuredly take its place beside Mitrofanov's *Joseph II* and A. von Arneth's *Geschichte Maria Theresias*. It would have been an even better book if the author had approached his subject with a little more of the critical detachment of Mitrofanov and a little less of the adulatory deference inherited by most Austrian historians from Arneth. But it is, by any standards, a splendid work, not unworthy of the most intelligent, progressive and peaceably-inclined ruler of the eighteenth century.

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THE LIFE AND LOVES OF FLAUBERT

ENID STARKIE: *Flaubert: The Making of the Master*. 403pp. Weldenfeld and Nicolson. £3 3s.

Scholars have long taken a particular interest in the origins of literary works and in the formative influences that go to the making of a master. Flaubert has proved a specially tempting subject, but as Dr. Starkie observes in the introduction to her latest book students are faced with serious difficulties. One is "the scattered location of the documents". His relatives' practice of making periodical donations to different libraries is a source of unnecessary inconvenience to the scholar. In addition to the manuscripts at the Bibliothèque Nationale there is a vast collection in the municipal library of Rouen, not all of which have been fully sorted. Many others are in the Spoelberch de Lovenjoul collection at Chamilly and there are a number in the Bibliothèque de la Ville de Paris. Nobody now even knows the whereabouts of the manuscripts of *Mémoires d'un bon, Novembre* and the first *Éducation sentimentale*, which is unfortunate in view of the attention at present bestowed on the novel's early works. Location, however, is only one of the problems. Dr. Starkie points out that the Conard edition of the correspondence is sadly defective, that important letters have either been omitted altogether or have been cut, in some cases on grounds of decency and in others for reasons which appear inexplicable. The correspondence with Louise Colet is no longer available for inspection by students, who are obliged to rely on the extensive notes made by René Deschamps when preparing his thesis on the early years, which are now in the Bibliothèque Nationale.

The truly definitive study of the man and his work will no doubt have to await the production of the missing and the hidden documents. In the meantime much has been and can

be done. In the opinion of Dr. Starkie there is still no entirely satisfactory "étude d'ensemble" even in French. This is the gap that she sets out to fill. She explains that she originally planned a book in two volumes. The first was "to show how the great novelist was formed, taking his life, reading, and works up to the publication of his first printed book, *Madame Bovary*, in 1857, when he was thirty-five; to show, in fact, how Flaubert became Flaubert". The second volume would have been a study of the rest of his writings and would have shown "what Flaubert achieved in general". Owing to the "bad luck" which has pursued the first volume from the beginning, she tells us, she has put more material than she intended into her Conclusion and it is not certain that there will now be a second volume.

Three-quarters of the present book is devoted to Flaubert's life up to the publication of *Madame Bovary*; the remainder to a study of the novel, its antecedents and Flaubert's aesthetic doctrine.

Dr. Starkie's portrait of the man does not differ substantially from the traditional one, though she makes a number of interesting suggestions. Flaubert was a man who was "devoured" by his art. This accounts, at least in part, for the failure of his relations with women. According to his present biographer, his affair with Louise Colet is the only "passionate relationship" he is known to have had with a woman. He went with prostitutes but it is not certain that he had sexual relations with any of the other women with whom he was on intimate terms, though there is a strong possibility that Juliet Herbert, one of his niece's English governesses, became his mistress. While his obsession with art is generally accept-

ed as the main reason for this state of affairs, others have been put forward, such as his lifelong devotion to his mother and to his sister, who was partly a Romantic symbol of Sacred Love and partly a mother-figure. Dr. Starkie makes a further suggestion. She suggests that Flaubert had homosexual leanings. His friendship, with Alfred Le Poitevin, Louis Houlliet and even Maxime Du Camp were highly emotional. Dr. Starkie thinks he may have had homosexual relations with Houlliet, but not with the others. Flaubert took a positive delight in the use of the crude expression both in his correspondence and his conversation and was not bothered by the sex of the person he was addressing. In one of the letters to Mme. Sabatier published by André Billy in his monograph we find him saying to the lady: "Je mets la main à la plume pour vous remercier (et *entre nous* ce n'est pas la plume que je voudrais mettre ma main...)" and in another: "... chaque matin non li figure une lente ardeur à votre souvenir".

This is an interestingly indecent fun which makes us hope that the liberal-ism we now enjoy in this country may one day extend to France, and that eventually all the letters will be published. The letters written to Houlliet while Flaubert was on his eastern tour with Du Camp strike a different note:

... on avoue à son amie... Chargé d'une mission par le gouvernement nous avons regardé comme de notre devoir de nous livrer à ce mode d'écoulement... Pauvre cher bougre, j'ai bien envie de l'embrasser.

Je jouissais par moi de par toi - je m'exaltais pour nous deux et tu en avais une bonne part, sois tranquille. On lui vaux vieux! il fut un temps où nos passions chafouinèrent vingt-quatre heures ensemble. Puis - non je

ne m'arrête, jamais l'un d'eux n'aurait dû se voir. Dr. Starkie is circumspect, but the conclusion seems inevitable. Maxime Du Camp is usually regarded by Flaubert's biographers as a dubious friend. Dr. Starkie's treatment is eminently fair and objective. She has no illusions about the writer and though one is still horrified by the letter in which Du Camp offered to engage a "clever and experienced person" to edit *Madame Bovary* for the *Revue de Paris* at a cost of "only about a hundred francs" which would be deducted from the novelist's fee, she does convince us that in his way he was a genuine friend. On the other hand, she is rather less than fair to Louise Colet. She was undoubtedly a thoroughly tiresome, vain, foolish, superficial and over-sexed woman. Her writings were deplorable; a poem written to commemorate one of her encounters with Flaubert contains these atrocious lines:

Deux langues dans la même bouche
Mélant d'ouïeux ténements...

But Flaubert was frequently impossible himself. What was the wretched woman to think when he wrote and told her that he loved her much more when he was back at Croisset than when they were together in Paris, or declared that if two people were really fond of one another it did not matter if they did not meet for years? Then there was his crudely expressed horror of paternity. He had sleepless nights if her period was late and was overwhelmed with relief when he learnt that, as he put it, "the redcoats" had arrived. And was it ever a "passionate relationship" except in a purely physiological sense? Neither Houlliet nor Louise hovered

to conceal from Flaubert that they were having an affair and he was unimpressed by the news. The only reason to be drawn in that at Croisset was congenitally incapable of normal love for a woman and this was part of a sick attitude to which explains some of the most serious shortcomings of his later work. Dr. Starkie does his best justice to his family and his friends, but in his attitude towards women as a whole there was something of the misogyny of the time. Flaubert's attitude towards women is a whole there was something of the misogyny of the time. Flaubert's attitude towards women is a whole there was something of the misogyny of the time.

Dr. Starkie's biography is an excellent piece of work; scholarly, sympathetic and readable. The only unfortunate, cannot be said to be chapters on *Madame Bovary*, which somehow to bring out the author's intention between his declared aim: the criticism of the impression of being, lacking body and clumsily on to the biography. She adopts a conventionally academic approach, devoting most of her space to the characters and circumstances. We are told that *Madame Bovary* is "first and foremost a psychological novel" and that it is "one of the greatest - but also - women characters in French literature" - perhaps in any literature. Quotations from one or two of the greatest scenes in the novel are followed by the tritest of comments. There is nothing about Flaubert's magnificent technical originality and his made him the greatest writer who has ever practised prose fiction and a seminal influence in the development of the European novel. Flaubert and Dostoevsky never have written a line.

GAMES AND DECEPTIONS

PAGE STROGER: *Escape into Aesthetics. The Art of Vladimir Nabokov*. 141pp. Eyro and Spottiswoode. 25s.

In the first chapter of his sensible and admirably brief examination of the work of Vladimir Nabokov, Mr. Stogrer refers to that "second baptism" which the novelist described in *Invitation to a Beheading*, that moment when he first became aware of himself as an individual sentient being, "plunged abruptly into a radiant and mobile medium that was quite other than the pure element of time - an environment quite different from the spatial world, which not only man but apes and butterflies can perceive". One may therefore apprehend that Mr. Stogrer's critical method will be one of investigation into the novels for the purpose of identifying the *expérience originale* to which they relate. But - and this is something of a relief - there is little subsequent evidence of Mr. Stogrer's interest in whatever one may understand by phenomenology. The "exemplary experience" is noted, and properly commented upon, but not forced into a centrally important position of reference. For instance, analysis is not extended (although Mr. Stogrer may well have been tempted) to Nabokov's own comment in *Invitation to a Beheading* on the fact that the experience was linked to a joke played by his father - which again has recapitulatory implications, since the first creatures to become aware of time were also the first creatures to smile.

Mr. Stogrer's declared intentions are comparatively modest and straightforward. They are "to talk about the marvellous in Nabokov's art; to attempt to dispel the notion that he is simply a trickster, a hoax player, and not a serious artist". In discussing the "games and deceptions" of Mr. Stogrer's illustrations of his themes: that they are integral to the novels and to the writer's vision of reality. If one has never thought otherwise, one may yet be grateful to him for the lucid arguments and explanations he offers.

Primarily, discussion is based on the five novels written in English: *The Eye*, *The Invitation to a Beheading*, *Invitation to a Beheading*, *Invitation to a Beheading*, and *Invitation to a Beheading*. The major intention is to show how each of these books exemplifies the author's use of aesthetics as an "escape from the cruel jokes of reality - into the mirror-land of the imagination" and, in the same time, his rejection of the "real world".

MARK L. REED: *Wordsworth: The Chronology of the Early Years 1770-99*. 369pp. Harvard University Press. London: Oxford University Press. £3 12s.

Professor Reed's *Chronology of Wordsworth's early years* is an important and impressive book. It is a history of the details of the poet's life, 1770-99, but it is more than a tabulation of facts. Professor Reed examines the poet's life with great thoroughness and with great reconstructions of the poet's life and his family and his friends, but in his attitude towards women as a whole there was something of the misogyny of the time. Flaubert's attitude towards women is a whole there was something of the misogyny of the time.

It is difficult to overstate the importance of this advance for our understanding of Wordsworth's development. Dr. Selincourt and Helen Waddell in what is at present the standard edition of Wordsworth's collected works of 1849, accepted his idiosyncratic arrangement of the poetry, and, basing their selection on notes and appendices alluded that he had not himself published. Their edition of course laid the foundations of more recent Wordsworthian scholarship, but it is longer acceptable to think as it is of the original versions of poems such as "Salisbury Plain". "The Ruined Cottage", "The Wanderer", and "Peter Bell" merely as background to the much later printed work. And it is possible to be more precise than they thought necessary about the chronology and circumstances of composition. A change of attitude towards the poet's material has been evident for some time - notably in the works of J. R. MacGillivray, R. S. Woot, Carol Landen, John Fitch and Professor Reed himself - but until now a detailed knowledge of the chronology has been available only to the very few who are familiar with the poet's surviving manuscripts. It is no exaggeration to say that Professor Reed offers a new basis for the appreciation and criticism of much of Wordsworth's greatest poetry.

This is not a book that will be easy to read, but one of two minor faults may be made. It is surprising to find no reference to Dr. Selincourt's very plausible suggestion of 1799 as a date for the first part of the *Climbing of Snowdon*; and the same token why does Professor Reed, though in this case conceding the possibility of an early date, date 1804 to 1799 for "The Slingshot"? On a more general level, the question of how the poet's perceptions (or attitudes) have changed, and convincingly shown that certain basis of fact. The account of the poet's life seems to have been written for the writer's private enjoyment, and "as they feel" - as if it were a private diary, or a confession of art with life - and is so doing remove themselves from the reality that is art's source. Mr. Stogrer adds that the difference between Mr. Nabokov and his admirers is that he "possesses an artistic obsession, and is not possessed by it".

He also makes the point that taken, particularly in relation to *Fire* which has been much subjected to critical examination of its "mysteries" that puzzle-solving exegetes is absorbed in entertaining, but it is a perpetual extension of criticism. Once the evidence of the extent of the word games is brought out, the important question of the relevance to the central themes of the novels are these puzzles. It is a question Mr. Stogrer is not prepared to answer satisfactorily. He agrees with him that it is a matter of the intellect, although, although Mr. Stogrer may well have been tempted) to Nabokov's own comment in *Invitation to a Beheading* on the fact that the experience was linked to a joke played by his father - which again has recapitulatory implications, since the first creatures to become aware of time were also the first creatures to smile.

THE PRELUDE TO "THE PRELUDE"

THE PRELUDE TO "THE PRELUDE"

W becomes conscious of "having words in time" for their own sakes? If events of this kind were to be included at all, there were surely many more of them. Why, for instance, leave out the whimsical, but to Wordsworth himself clearly important, "spot of time", which *The Prelude* ascribes to the first Long Vacation from Cambridge?

In the sheltered copse where I sat, Around me, from among the hazel leaves, Came intermittently a breath-like wind, A respiration short and quick, which off, Yea, might I say, again and yet again, Distilling for the panting of my Dog, The off-and-on Companion of my walk, I turn'd my head, to look if he were there.

[Probably at this period] the entry might have read, "[or possibly at some other] W probably three, or possibly as many as four, times mistook 'the ghastly language of the ancient earth' for the panting of his dog." Professor Reed's alternatives seem to have been either to leave these more personal memories out of

the *Chronology* altogether - including only those which, like the child's discovery of the drowned man in Exhwaite Water, can to some extent be corroborated - or to introduce them in a way which at once made clear that our knowledge derives from a work of the creative imagination; "W claims in *The Prelude* that at this period he..."

The *Chronology* is of course primarily a reference-book, though the material has been so elegantly set out on the page that it is surprisingly easy to read. It will be a work that no serious Wordsworthian can do without; unfortunately it may also be one that only serious Wordsworthians can use to full advantage. Professor Reed is clearly right to be cautious in his dating, but no one is in a better position than he to chance his arm, and for the non-specialist the mechanics of caution may seem a little cumbersome. Everything that is remotely conjectural is placed in square brackets, and the writer is protected against the unlikely charge of hasty by a whole series of qualifiers. A section in the introduction arranges these

in "descending order of probability", but it might be kind in future editions "to add a table: 'probable' - 'it is virtually certain, but I have no incontrovertible evidence'; 'possibly' - 'there is a very good chance'; 'so on.' Professor Reed has not reflected that caution itself can mislead. The first draft of *The Old Cumberland Beggar* is "Probably composed between the latter half of 1796 and early June, 1797", where in fact content, treatment, style create an overwhelming probability that the Pierpont Morgan "Description of a Beggar" belongs, like *M.S.A.* of "The Ruined Cottage", which stood originally in the same notebook, to late April, May, or the first few days of June, 1797. But it is harsh to criticize such a work on relatively minor points. Professor Reed's conclusions may on occasion be tentative, but he marshals his evidence with skill and exactitude, concealing nothing that would enable others to be more rash. His *Chronology* marks an advance in Wordsworthian scholarship that is of the highest importance.

PRIVATE LINE TO KEATS

ROBIN MAYHEAD: *John Keats*. 127pp. Cambridge University Press. 17s. 6d. (Paperback, 8s. 6d.)

Mr. Mayhead's general preface announces his brief work on Keats as the first in a series of "introductory critical studies of the more important British authors". Presumably he is himself to tackle them all - poets, essayists, novelists, historians, dramatists. His comprehensive programme has the sensible aim of cutting out the commentators, to go straight to the author's text. In this inaugural volume he pursues that aim austere to the point of silencing all other sources, references and bibliographical notes. Nothing intervenes between Mr. Mayhead and the Keatsian poem except, as lecturer at Ghana, the need to expound the quiddity of an Englishman's nature - notes to the African student.

Mr. Mayhead prefers honest elucidation to unproven theory. Admittedly he is engaged on one of the less abstruse Romantics, whose poetry has few ambiguities, now that the Moneta passage of the second *Hyperion* has been defined acceptably, and the "Beauty is Truth" pronouncement firmly attributed, as it always should have been, to the voice of the Grecian Urn.

Where, in the course of his general and constructive exposition, Mr. Mayhead jars by some unusual rendering, this is exactly what he promised - a private understanding with himself and Keats. To interfere is to risk breaking up a perfect harmony if Mr. Mayhead has the one inimitable waveling. Yet there may be mutations. For example, in the "Ode to a Nightingale" he contrasts the enchantment and mystery suggested by

"charm'd", "magic", and "faery" with "the humely word 'casements'". Certainly a builder could define a casement window, but when it is used in Keats's context the overtones are anything but flat. In fact both here and in the "Ode to Psyche", where "a casement open at night" is one of the pleasures won by "shadowy thought", the term recalls a pseudo-poetic elegance that should have been banished from these mature poems. Bernard Shaw once praised the respectable realism of his own diction that would have a character say "Do open the window, darling" rather than "Ope, open the casement, dear".

Nor has Mr. Mayhead done with the magic casements and the foam of perilous seas; he asks what lies behind the thought. In going back vaguely to long-buried legends and old ballads haunting the subconscious he has overlooked the conscious and present haunting of the visual arts. Keats's verse letter to Reynolds of March, 1818, has a long descriptive passage on Claude's "Enchanted Castle", upon a rock on the border of a lake, leading up to the foreshadowing lines:

In happiness to see beyond our bourn - It forces us in Summer skies to mourn: It spoils the singing of the Nightingale. The Reynolds letter, which also indicates "tease us out of thought", is a well-known source, but Mr. Mayhead's private line to Keats has not led through it. Moreover, the private line itself seems broken when, in noting the static, arrested scenes on the Grecian

Urn, the critic turns it round from the picture of the sacrificial procession to show a little town with silent streets. He thus detracts from the poet's roving imagination that deduces a mountainous or seaside town left empty and silent by the crowd attending the sacrifice. This does not harm his general interpretation, which presents the dual claims of art and human life in a manner both clear and penetrating.

The case of *Lamia* is, however, one of overall meaning. Mr. Mayhead gives the subject of *Lamia* as "beauty that must die" and "the impermanence of human happiness". Given that "subject" should be read as "theme" it still seems odd that a tale so supernatural as the serpent-woman myth should be required to symbolize it. Keats was hardly one for burning down his house to eat roast pork. He composed *Lamia* with a fairly detached intent to please the people, as he told his brother George; it should surely "give them either pleasant or unpleasant sensation. What they want is a sensation of some sort."

In spite of such differences of opinion Mr. Mayhead's arguments are in the main both sound and helpful. He excels when illustrating Keats's language felicities, his manner of conveying sense through sound and tempo, and the complex relationship between speech rhythm and metrical structure, producing an effective bite when most at odds. The foreign language student will not readily discern these subtleties without the sort of guidance given here.

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